

Annual Inspection Discussed

Carbon Saver Found in NY

A method of burning carbons down to the last half-inch has been worked out in New York. This scheme, of vital importance to theatres, will result in at least 35 per cent saving. Most carbons, where adapters are not used, burn down to something like two and a half inches, that part being

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Non-Pro Prog.'s Big in Britain

An audience of more than twelve million has attended film showings arranged throughout the British Isles by the Ministry of Information during the year August 1941 to September 1942. This figure, and the following facts, are from a report made at the end of the second year of work.

Almost seven million of these

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SAFETY TRAILERS IN ONTARIO THEATRES

A new regulation of the Ontario Motion Picture Bureau requires safety trailers in all theatres. They are being prepared now by Associated Screen News.

Following is the text:

"Serve the simple safety rules. Note the exit nearest to you now. All exits are clearly marked with red lights. In case of an emergency, WALK, DON'T RUN, to the nearest exit.

"Smoking and the use of lighters are prohibited by law.

"You may have the fullest confidence in our staff. Every member in our staff has been trained to handle any emergency.

"Thank you."

Toronto and Provincial Officials Talk Electric Checkup, Fee, Etc.

Motion picture theatres in Toronto may be forced to submit a certificate from the Ontario Hydro that everything electrical on the premises is in fine order before being issued the annual municipal licence to operate. This year's

Anyway, It Was A Good Idea

George Degnon, RKO's relentless pursuer of publicity, and Tom Daley, sport-loving manager of Toronto's Imperial Theatre, got an idea last week that was close to both halves of their hearts, cinematic and sporting.

The Imperial was about to open with "Pride of the Yankees," the best baseball picture ever made and the first successful one. It's really the perfect picture for the patronage of both sexes.

Degnon and Daley were going to bring Babe Ruth, the hardest hitter in baseball history, to Toronto for the opening. Babe wanted to come.

But couldn't. He's busy right now on United Nations Week, which is a patriotic theatre enterprise across the line.

The boys wept.

'Doodle' Sets Mark

"Yankee Doodle Dandy" concluded a run of thirteen weeks last week at the Warner Theatre, London, England, establishing a new holdover record in the four-year history of the house.

Atkins Aid to Russia Take Was \$615

Harry Atkins Sunday show for the Aid to Russia Fund in Kirkland Lake, Ontario, was \$615, and not \$165, as stated here previously. Quite a difference. We are glad to be corrected when good news doesn't get its due.

licences have been held up pending the results of a meeting of the Building Commissioner, Finance Commissioner, a member of the police department, all of the City Hall; and representatives of the Ontario Hydro, the Ontario Motion Picture Bureau, and the Motion Picture Theatres Association of Ontario.

It is likely that any legislation which may originate through the

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Theatre Burned Down In Roblin, Manitoba

The Roblin Theatre, Roblin, Manitoba, was destroyed by fire on January 17. Two adjacent buildings were also burnt and total damage was estimated at \$7,000.

USA Exhibitors Protest 16 Mm's

The growth of the 16 mm. film in the field of non-professional exhibition and semi-pro showings is worrying USA exhibitors as well as Canadians. Allied Exhibitors of the USA have protested to Washington and to distributors about the inroads of 16 mm. showings.

Currently Canada's National Film Board is undertaking an ex-

(Continued on Page 4)

IATSE Prexy, Walsh, Visits Montreal

Richard F. Walsh, international president of the IATSE, in company with W. P. Covert, vice-president for Canada, visited Montreal last week to make a study of the Quebec situation. Conditions in that province, as far as many situations are concerned, are not satisfactory to the IATSE.

Form East Ont. Arm Of MPTOA Body

A Luncheon Meeting was held in the Chateau Laurier Hotel, Ottawa, last week for the formation of the Eastern Ontario Division of the Motion Picture Theatres Association of Ontario.

Orpheum, Ft. William, Gets \$100 for Fund

The Canadian Ukrainian Association concert at the above-mentioned house snagged \$100 for the Aid to Russia Drive.

Boost Russ Fund

Part of a two-page spread in the Oshawa Times-Gazette was a large boost for "Children at War" and the Aid to Russia Fund by the Biltmore, Regent and Marks theatres of that city.

Present were: R. Tubman, Capitol Theatre, Ottawa; W. O'Regan, Francais Theatre, Ottawa; D. Paquin, Victoria Theatre, Ottawa; A. Nolan, Little Theatre, Ottawa; M. Berlin, Somerset Theatre, Ottawa; D. Stapleton, Centre, Westboro Theatres, Ottawa; S. Gillespie, Elgin Theatre, Ottawa; R. Martin, Avalon Theatre, Ottawa; H. Marshall, Regent Theatre, Ottawa; I. Singerman, Imperial Theatre, Ottawa; J. A. O'Brien, Ottawa Valley

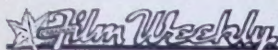
(Continued on Page 3)

Pittsburgh

This great UNIVERSAL picture, starring JOHN WAYNE, MARLENE DEITRICH and RANDOLPH SCOTT is packed with THRILLING ACTION! Produced on a large scale. It's sure BOXOFFICE FIRE and is just what the public demands. Opens at the Uptown, Toronto, February 5rd.

PLAY UNIVERSAL FOR BIGGER PROFITS!

(Advt.)



Vol. 8, No. 5 Jan. 27, 1943
HYE BOSSIN, Managing Editor

Address all communications—The Managing Editor,
Canadian Film Weekly, 21 Dundas Square, Toronto, Canada.
Published by Film Publications of Canada, Ltd., 5th Floor, 21 Dundas Square,
Toronto, Ont., Canada. Phone ADelaide 4318. Price 5 cents each or \$2.00 per year.
Entered as Second Class Matter

The Long Night

The sun is a slowly-receding rim of white gold along the naked tree-tops. Suddenly they no longer glisten. Slowly the winter twilight has crept up on the city.

The swallows cease their day-long serenade as though to greet with silent reverence the coming night. A lone bird chirps its farewell to the day as it wings its way, disappearing into the half-world of light and shade. The momentary hush that all urban dwellers know falls on the noisy city, a nocturnal prelude to the peace that is to come.

Then, from somewhere near, the harsh blowing of auto horns explodes the quiet. The city renews its discordant symphony.

The twilight blends with the shadows. Night. The street lights become suddenly brighter, like a necklace of diamonds gleaming on a magic cloak.

People hurry homeward, impelled by thoughts of the warm food, comfortable chairs and friendly smiles that are waiting.

Truly, is there anything as lovely as a Canadian twilight?

* * *

The Russian people, whose climate is like ours, used to know twilights like that before the long night came, bringing with it unceasing horror and death. The Nazi demons of darkness, bathed in blood, warmed themselves in the shelters they seized. Victory through ordeal became a necessary tactic. The Russians burned their homes and goods and matched their endurance against the invaders.

Now, at last, they can see signs of the end of the long night. Far in the distance are seen the first streaks of a new dawn—a dawn of victory for all.

We must help the Russians push toward that common dawn, for standing still will prolong the night. Have you done your share yet? Send a contribution to the Motion Picture Committee of the Aid to Russia Fund via Herb Allen, general chairman, 21 Dundas Square, Toronto.

In Preparation



ANNUAL POLL

of

**Exhibitors, Managers and Critics
for 1942-43 Season**

**To determine 10 best pictures and stars
All details will be mailed to you**

May Ask Annual Inspection Fee

(Continued from Page 1)

meeting will be used as a basis for similar laws in other cities and provinces, the Boston and St. John fire tragedies having caused officials everywhere to re-examine their rules and practices.

Inspection of halls and auditoriums by civic and provincial inspectors revealed unsatisfactory situations in many cases, wiring being found defective and exit doors not clear. Theatre inspection, however, revealed a far better picture. It is almost certain that an annual official inspection of halls will be one of the conditions of licence renewal. Whether theatres should be made part of this broad inspection, in view of the proved vigilance of exhibitors and the customary checkups by city and province, provides a point of issue.

If the meeting decides to apply this annual inspection to theatres, which will probably be undertaken by the Hydro, exhibitors will be faced with a new fee before obtaining renewals of licences. Several of the larger theatres in Toronto have an arrangement with the Hydro-Electric Commission of Ontario to inspect their houses monthly, the fee in such cases being \$15.

Several years ago the Hydro undertook an Ontario checkup of wiring, etc., at the request of the Provincial Motion Picture Bureau and conditions were found to be acceptable. The Inspection Bureau of the provincial department makes extra inspection in cases where there is the slightest doubt.

The Ontario Inspection Branch has fine-combed theatres within its jurisdiction from a standpoint of building and other regulations and a favorable report from its representative would probably help to remove the possibility of another annual duty for the exhibitor.

'Pop' Philip Hears From Premier King

"Pop" Philip, Kitchener's veteran theatrical man, has had many letters of late from theatrical personages all over the continent expressing sympathy with him due to his recent illness, but he got one from Prime Minister Mackenzie King the other day that he prizes a great deal. Mr. King, in addition to expressing pleasure that "Pop" had returned from hospital, also offered him congratulations for his 80th birthday which occurs on the 30th of this month.

Form East-Ont. Group of MPTAO

(Continued from Page 1)

Amusement Company; N. A. Taylor, Twentieth Century Theatres; Captain Gurston Allen, Premier Theatres; AC2 Myer Axler, formerly of the Victory Theatre, Toronto; Flight Sergeant Phillips, formerly of Capitol and Daylight Theatres, Saskatoon.

The meeting was called to order. The executive secretary spoke regarding the organization of local groups within the association. He then called upon N. A. Taylor, who was in Ottawa and took time out to attend the meeting, and Mr. Taylor enlarged on the policy of the association.

Mr. W. O'Regan of the Franc-taw and Victoria Theatres, Ottawa, was nominated as delegate by R. Tubman and seconded by A. Nolan. Mr. O'Regan was unanimously elected delegate for the group.

The Eastern Ontario Division of the Motion Picture Theatres Association of Ontario will meet on the second Wednesday of every month, the next meeting to take place on February 10th.

The executive secretary stressed the point of theatres co-operating with the Provincial and Municipal Governments and abiding by their regulations.

There were other points of welfare discussed before the meeting was adjourned.

From all appearances, the association is developing into a powerful organization.

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EATON'S
College Street



January 27th, 1943

COAST-TO-COAST COVERAGE

Vol. 8, No. 5

'In Which We Serve' Is Great

'Life Begins At 8.30' A1

 29th CENTURY-FOX
 (Running Time: 84 Minutes)

For all that "Life Begins at 8.30" requires the camera to do little roving, it moves along at a good pace and scores by substituting human interest for the spectacular. It is a top-notch job of acting, escapist, highly-humorous, intelligent and with just the right amounts of conflict and relaxation. It relies mainly on the characterizations to carry it and the two leading ones are handled superbly by Monty Woolley and Ida Lupino, whose work always leaves its impress on the patron. Others who play feature roles are Cornel Wilde, Sara Allgood, J. Edward Bromberg, William Demarest and Melville Cooper.

The story occupies itself mainly with the rise and fall of a very beguiling main character and keeps interest mounting all the way. Monty Woolley is that main character, and again he offers his priceless presentation of a gifted, roguish parasite.

Mr. Woolley's human landscape of many-toned greys hypnotizes the eye. That, added to his acting powers, makes it a one-man show whenever he's on the screen, which is most of the time. Even Ida Lupino's famed thespic powers fail to prevail against Monty's woolly enchantment. The best mouther of the cutting phrase and the champion line-thrower in cinematic captivity, he is called upon to provide both comedy and tragedy.

This time Woolley is a majestic ham actor, a toper who toppled from theatre headlines because of booze. The endeavors of his lame daughter, Lupino, to put him back on the pedestal are the hopes that reach into the hearts of the patrons. Wondering if Woolley will beat the bottle provides the suspense. An unusual way of generating suspense and yet it is highly successful. The patron will cheer Woolley as each chance develops and hate him for losing to John Barleycorn.

Lupino, in the role of a lame girl, plays a placid, sympathy-winning character and does it as capably as anything she's handled in the past.

EPOCHAL ENGLISH FILM IS BOXOFFICE BONANZA

(UNITED ARTISTS — Running Time: 116 Minutes)

As a motion picture "In Which We Serve" has zoomed into the stratospheric heights of cinematic achievement, leaving previous limits far behind. As a dramatic document of soldier and civilian sacrifice by Britain's brave people, it will become an historical record. Noel Coward has taken the tricks and tools of the film trade and made such use of them as to make the previous efforts of our outstanding journeymen seem like the pattering of apprentices.

Coward, in directing and producing the film, refused to yield to such common ingredients as glamorous women and polished-up men for the sake of protecting the boxoffice draw. Nothing, he knew, could so interest the world as the soul of a great nation. He also knew that no motion picture had managed to reveal it. He searched for what every other cinematic explorer had been unable to discover — and he found it. Solid gold it is too — spiritual and boxoffice.

That "In Which We Serve" should have any competition for the Academy Award is incomprehensible, according to the critic of the New York Times, and all critical opinion to date takes the same line. Nevertheless, because the Academy changed its dates, making it impossible for the Coward film to meet this year's requirements, it may miss being rated — unless the many protests at this obvious unfairness manage to change the situation. In any case, it is almost certain that it will receive special official honors.

Others who support Coward splendidly are John Mills, Bernard Miles, Celia Johnson, Joyce Carey and Kay Walsh.

We were privileged to see the film in November and beg

leave here to reprint what we wrote editorially then:

"We have just seen the worthiest picture of the war, a United Artists' release called 'In Which We Serve.' Representing the many-sided talent of Noel Coward, it is one of the finest examples of motion picture art and craftsmanship ever made.

It's unspangled majesty expresses with utter honesty the quiet greatness of the citizen in uniform. A tribute to the British Navy, it is a supreme interpretation and presentation.

It will scar your imagination for a long time afterwards. You can no more leave it behind in the theatre than you can your life. The power of its appeal is unmatched in the history of the screen.

The return of a batch of Dunkirk's bedraggled heroes, saved by the seamen, makes a sailor's knot of your heart-strings. Assembling on the dock completely exhausted, they slowly regain their military bearing and march away with heads high. As they file off the screen you want to stand up and roar after them the things that are in your heart.

When these hard sailors, returning to battle after being saved from the ship they loved and lost, speak their soft goodbyes to the captain, it is the finest expression of comradeship ever recorded. You sense that the picture is coming to an end. The fear of being left behind by these men whose fortunes you have shared grows so strong that you want to run after them, to go with them and share their next glorious adventure.

The war will bring many films but this one will rank easily among the best. If not the best."

It will hang up record grosses everywhere.



NOEL COWARD
Who gets credit for one of the finest films in screen history

'Am. Empire' Ace Western

 UNITED ARTISTS
 (Running Time: 82 Minutes)

The most consistently marketable commodity from the first days of the film until now are Hollywood versions of Western lore. There is hardly such a thing as a bad cowboy picture, a be-gunned horseman, a cattle snatcher, and a girl being enough to constitute that type of entertainment. The plots are as un-changeable and as traditional as Chinese drama. Hollywood has had a big hand in reviving ranch life in modern form and costume, so powerful is the pull of horse operas.

A few more production dollars, some surefire actors and plenty of beef on the hoof can make something like a special out of a Western. That's the case with "American Frontier." Though many of the situations are as familiar as the five o'clock whistle to a factory worker, there's enough beef on foot to make your mouth water, enough whooping to scare the Sphinx and enough shooting to tax the defence program.

It does have novelty in its mixture of backgrounds—steamboating and cowpunching. Richard Dix and Preston Foster sell their boat to become cattlemen. Their success is bad for Foster, who grows big and tyrannical enough to alienate Dix and his sister, Frances Gifford, who is Foster's wife. Leo Carrillo and his rustlers, this time French-Americans from Louisiana in deference to Latin good will, are the bad boys.

The fine acting of those mentioned, along with that of Guinn Williams, Cliff Edwards, Elita McDaniel, Robert H. Barrat, Jack Larue and Chris Pin Martin, added to several vast scenes of action, pushes the picture high in its class and out of the field of specialized patronage.

Berle 'Body' Pip

 29th CENTURY-FOX
 Running Time: 68 Minutes

This comedy, "Over My Dead Body," minor from a production standpoint, is considerably above the mill run of secondary laugh getters. Milton Berle, at his best, is a very funny fellow.

It's real funny.

USA Exhibitors Protest 16 Mm's

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tensive scheme of factory shows, to add to its rental library and wagon show activities. Films used are educational or inspirational. The NFB, however, to make sure of audiences, may have to include purely entertainment items, since workers have a half-hour lunch and show little inclination to linger after the whistle blows. That has been the experience in the USA. If theatre shorts are included, there will be less incentive to the worker to patronize his neighborhood theatre.

The strength of the 16 mm.'s is revealed by the fact that the USA, while curtailing raw stock for 35 mm. productions, has increased the allotment for smaller-sized films.

The lack of general industry and government regulations relating to 16 mm. showings give them a comparatively unrestricted field. In Manitoba no 16 mm. film may be shown for an admission charge within 10 miles of a licensed theatre. That has been generally observed until recently.

A well-known spokesman of the IATSE in Canada expressed the opinion that 16 mm. showings, if they continue to increase, should be subjected to the same legislation, taxes and fireproof regulations as theatres. Exhibitors feel that, being heavy taxpayers, they are entitled to protection from the government.

Exhibitors generally agree that 16 mm. films, properly handled, are of considerable benefit to the industry. They spread movie consciousness and make patrons. There are quite a number of successful 35 mm. situations today which grew out of 16 mm. activity. The smaller films created a demand in communities and theatres followed as the demand grew.

But now there is a possibility of 16 mm.'s growing into definite competition and exhibitors want some safeguards.

Capitol, Windsor, Sets Russ Aid Show

The Capitol Theatre, Windsor, is planning a Sunday evening show for the Aid to Russia Fund. Tickets are one dollar and 2,000 of them will be sold by service organizations. Esquire Films donated "This Is the Enemy" as the feature. The date is January 31st. The Park Theatre, Windsor, raised \$5,000 for the fund and Simon Meretsky expects the Capitol to yield \$10,000.

Paul Frost of the Park, Sarnia, is on a speaking tour for the fund in connection with the showings of "Children at War."



Charlie's Proud, Too

If you happened to see Charlie Stephenson hanging around backstage at a local kickshow, don't think that he was johnning. The backstage is an important part of Charlie's life. In the old vaudeville days he was a troupier who played the leading houses. It was the late George M. Cohan who proposed Charlie as a member of the famed Friars Club.

Charlie's presence backstage at the theatre referred to was to visit with his sister and niece. This niece is beautiful June March, a feature attraction, who is a Warner Bros. starlet. She reports to Hollywood in March and Norvello, the Cinema City's famed astrologer, has predicted a great career for her.

Charlie, who used to manage the Century, Kitchener, and now handles advertising for Twentieth Century Theatres, has his roots and stems in the theatre. His other niece is an actress of some note and his son, Howard, is currently playing night clubs. Howard is a fine actor, composer and musician who left the screen behind after appearing with George Jessel and others.

Charlie used to get quite a kick out of screening Howard and he's looking forward to the day when he can do the same with June.

Handy Harry

Harry O'Connor of Famous Players ad department is a fellow with an incurable itch for scribbling. He's marked up reams of paper and produced flocks of literary homing pigeons—like all us writing fellers—and made the post office rich.

Of late, however, Harry's off-hour efforts have caught on. Station CFRB, Toronto, is presenting them as "Novelettes" at 8:30 Saturday evenings—a half-hour show—under such titles as "Stalling Transport," "Coffee, Doughnuts and Love" and so on.

Which reminds me of what Sam Sales once snarled: "The only thing you ever had accepted by a magazine was a subscription."

Scandal Monger

Al Perly of the Midtown has caused countless people to pry into the private life of Raoul Auerbach. In his zeal to spread interest in his current celluloid line the hustling Al inserted several ads in the personal columns of the daily press which read: "Raoul, urgent. My Sister Eileen must see you immediately at the Midtown Theatre."

Perly also used my leadoff monicker in the same teasers. But then, my life is an open book, of course.

Mr. Perly, I rise to reprimand you for making such free use of the name of a man whose life is above reproach. Mr. Auerbach is the proud possessor of a loving wife and a beautiful child. His occasional adventures away from the fireside are of a purely sporting nature, having to do with outguessing the uncertainties of heaving horseflesh, gin rummy, eight-balls directed at the corner pocket and stubborn four-pins.

Oh yes, I almost forgot. He's interested in motion pictures too.

One final warning, Mr. Perly—please direct any enquiring females with a cheap curiosity elsewhere. Away from Raoul anyway. (P.S. I ain't busy.)

On the Bit

They were telling exhibitor wrinkles the other day and I got a laugh out of the fast thinking of one of them.

"I hear our picture is doing big at your house," said an exchange man to this exhib.

"Not so big," pooh-poohed the exhib.

"I passed there last night and the front was crowded," pursued the exchange man.

"Oh, that!" answered the exhib. "A lady fainted in the lobby, that's all!"

Carbon Saver Found in NY

(Continued from Page 1.)

thrown away.

Projectionists of the Rialto theatre discovered this conservation idea, according to Arthur L. Mayer, managing director. The Rialto projectionists began making experiments as to how to save carbons and their copper casings when those items went on the priority list.

A year's supply of carbon savers can be fashioned out of a single tin quart can, says Mr. Mayer, who describes the operation as "simplicity itself." Simply cut the can into strips of a little over an inch each in length, then bend the strips to form sleeves, into which the carbon butts can be inserted, and there you have a dandy carbon holder.

Moreover, he says that by using the new carbon-saver "the butts of positive carbon are used also on the negative side, eliminating entirely the need for negative carbon." The points of the carbon sticks are so placed in projectors that when electric current passes through them the points flare brightly, producing the necessary light for throwing a picture on the screen.

Mr. Mayer says the secret will be given to the film industry to help its war conservation program.

Harem Beauty



Lovely Elyse Knox, whose likeness has graced countless magazine covers, appears as one of the harem beauties in "Arabian Nights," Walter Wanger's Technicolor production for Universal.

**HE'S
COMING
BACK!**

BY EXHIBITOR DEMAND
AND CRIES OF
"MORE"
FROM THE PUBLIC!

PUBLIC COWBOY NO. 1

**GENE
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**EIGHT OF HIS BEST
MUSICAL WESTERNS**

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Glenda Farrell, Lyle Talbot

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277 Victoria St., Toronto, 2, Ont.

Non-Pro Programs Big in Britain

(Continued from Page 1)

people were shown films by means of the "Celluloid Circus," the Ministry of Information's 130 mobile film units, most of them equipped for 16 mm. films, a few for 35 mm. These vans drive round the country, set up and give their programmes in villages and small towns, to Women's Institutes and social clubs, in barns or churches, to factory workers in their canteens during lunchtime or midnight breaks, to seamen and dockers' clubs along the waterfronts, anywhere from the outer Hebrides to the Scilly Isles. The programmes usually last from 80 to 90 minutes, and are made up of films of general interest and instruction, training films for civil defense workers and fire guards, films to show factory workers how vital a part they play in the problems of war, films for farmers, for amateur gardeners changing over from rose growing to cabbages, films on blood transfusion, accident prevention and the need to keep healthy in the stress of war, films about the men and women in all the fighting services on every war front, the British and the other United Nations too.

Another million of the audience has been reached by special showings arranged in movie theatres out of ordinary hours. These cinemas have often been lent free of charge. The programmes frequently showed training films to Civil Defense audiences, or were tied up with special campaigns launched by the Ministries of Labour or Health, Agriculture or Food.

The third method of reaching this audience has been through the free lending of films by the London Central Film Library, the Scottish and South West of England Film Libraries. With a supply of 750 different films, these libraries took care of 48,000 bookings during the year—an increase of more than 200 per cent over the previous year—lending to 1300 organizations and individuals with their own projectors. The average audience at these showings was approximately 100 people.

The Central Film Library also includes the pre-war Empire and General Post Office film libraries of about 400 films, many of these the now famous first documentary films to be made, in addition to the Ministry's own post-war production of 350 current films.

The borrowers of these pictures included people of widely differing interests: there were 500 adult organizations of various kinds, 480 local authorities, 387 youth organizations, 650 schools of all

grades, Army Units and Royal Air Force Stations, factories, churches, hospitals and prisons. So no matter what anyone's job may be in Great Britain now, how few the leisure hours or how inaccessible the camps, billets or hostels, anyone who wants to attend these films can always find out just what is happening on the other war fronts, and how each job fits into the complicated pattern of total war.

A Lovely Jinx!



Beautiful Jinx Falkenburg and Douglas Drake in Columbia's new comedy, "Laugh Your Blues Away."

'Commandos' Gets Much Publicity

Such outstanding Canadian papers as the Toronto Globe and Mail and the Toronto Evening Telegram, among others, gave plenty of space in their columns to the debut of Columbia's "The Commandos Strike at Dawn," which stars Paul Muni, Lillian Gish, Anna Lee, Sir Cedric Hardwicke and Robert Coote. The film shows Canadian Commandos among those raiding Norway and a showing for Norwegian almen and Canadian officers drew cheers.

Most of the action was shot in British Columbia, where the scenery and coastline are very much like those of Norway. The troops include men from the Rocky Mountain Rangers, who take the part of the Nazi defenders; the 2nd Battalion of the Royal Rifles of Quebec, the Canadian Scottish, and other units on the Pacific Coast, as well as several staff officers, who play roles much similar to their own duties at headquarters. While the stars and most of the featured players are Americans, one of them, Robert Coote, is an Englishman, who is an officer in the RCAF. Quite a number of minor parts are played by Canadians, including that of the ship's captain, and the ship is the one he normally commands.

Canadian army officers who have seen the film claim it is an excellent one of Commando training as taught to men in Canada's army, and state that it would be an excellent instructional film.

Used Apparatus Wanted

We have calls from time to time for Used Simplex Mechanisms, Magazines, Stands, Mazda Lamp Units, Motor Generator Sets, De Forest Sound Heads, Griswold Splices, Motors, Rheostats, Rewinders, Speakers, Amplifiers, etc.

Let us know what you have to spare so that we will know what is available as required.

COLEMAN ELECTRIC CO.

258 VICTORIA ST., TORONTO

Snowy Saga of George Altman

When a press agent is inspired with enough honest enthusiasm to glorify a fellow-worker in an unglamorous profession, his loyalty is worth repeating. Here's Glen Ireton's story of the ride of George (Paul Revere) Altman—with the plugs intact:

Listen, Warner Champions, and you shall hear
(Specially guys in the southern tier)
Of a five-day ride of a Canuck Revere.
The modern day twist to this epic of old
After a hundred and more years
Can now be told.

From here on our tale
Has an ironical twist:
Armed with Warner features
And the Vitaphone list
Our hero's alarm was heard far
and wide

This scream was flung back from
yon mountain side:
"Get extra seats, boys—even old
pews if handy
The Red Coats ain't coming
It's Yankee Doodle Dandy."
(Loose verse by Marie of

Montreal; Natural gas meter.)
This is the story about a drive
of a Champion, a drive that may
advance his rank from Flight
Sergeant (in 37th position at the
end of the second week) to Cap-
tain or Major when the guys on
the high stools have tabulated the
figures for the fifth stanza.

This Champ is George Altman,
country salesman out of the To-
ronto Branch. George conserved
his gasoline ration coupons for a
full month, so that he could stalk
some fat killings in the Ontario
bush country; and then picked the
week of the first 20-inch snowfall
in 38 years (passed by the Cen-
sors) to drive 400 miles in five
days, calling on exhibitors in nine
situations and signing up six com-
plete deals for a total bag of 194
features, 190 trailers, and 247
short subjects. That's the statisti-
cal part of this odyssey; here
are some addenda:

George claims he broke the
roads into four of the towns, was
pulled out of the ditch by Provin-
cial snow-plows twice, and
found wires down in all the com-
munities along the line.

Since George's previous sniping
during the Drive had only ac-
counted for 148 features and 164
shorts, we feel sure that you'll be
pulling with us to see him land in
the upper brackets—or at least
win a decoration as Warners' top
ski-trooper.



A beautiful starlet, due to make her bow soon via Warners, is June March. June is the niece of Charlie Stephenson, who used to manage the Century Theatre, Kitchener, and now handles advertising for one of the large Canadian theatre circuits. June comes of a real theatrical family. Charlie was in vaudeville for many years and his son Howard, currently playing night clubs, is a gifted musician who quit the films some years ago. . . . Do you remember David Manners, the film star who got his training as an actor at the University of Toronto's Hart House? He retired voluntarily at the height of his career, bought a farm and settled down to write. He has just written a well-praised novel about life in Ontario. It seems that they can take the star out of Canada but they can't take Canada out of the star.

Monty Woolley of "The Man Who Came to Dinner" and "The Pied Piper" was a Yale professor, teaching dramatics there after his return from the Great War until 1927. He sort of made the mountain come to Mahomet by refusing to shave off his beard for a chance to play in the movies. Finally Hollywood surrendered and gave him parts to suit the beard. He isn't just stubborn about the beard. His refusal to shave it off is part of his business philosophy. "Take the beard away from Santa Claus and Bluebeard," he says, "and what do you have?—a couple of overstuffed bores." Monty, now 54, didn't get going until he was 50, so be patient.

Mary Pickford will make her first film appearance in 10 years as one of the dozens of stars appearing in "Stage Door Canteen." The profits of that picture are to go to USA canteens, according to present plans. But Dave Coplan, the Canadian film industry's representative to Ottawa, is trying to arrange for the Canadian profits to go to Canadian canteens. . . . Canada's National Film Board has done such a fine job of its war films that several of the governments of those countries which lost their film production facilities to the Nazis are trying to interest the NFB in making films for them. . . . Russia, which has never seen a full-length Walt Disney film, has arranged for the showing of "Fantasia" and "Bambi" . . . Hedy Lamarr and John Loder are reported to be Hollywood's newest romance.

There's a story about General Goering driving through Norway. His car killed a dog. He had the chauffeur stop, knocked at the door of the house to which the dog belonged. A woman answered:

"I'm General Goering," he said. "I just killed your dog. I will be pleased to replace it."

"Herr Goering," the Norwegian woman answered, "you flatter yourself."

The Hollywood producer who keeps people waiting is a stock character now. There's a story about one, Roscoe McQuonk, who sent for a child star, whom we shall call Dickie Coy, to talk to him about a contract. Dickie was told to wait in the outer office.

Seventy-five years later the wreckers were about to demolish the studio. It had remained unused for almost all that time, the studio having moved inland suddenly, abandoning everything as it stood when the Japs threatened invasion. Except for dust and cobwebs, the wreckers found everything just the same as it used to be.

In one of the outer offices they were amazed to find a long-bearded old man sitting patiently. "What are you doing here?" one asked.

"Waiting," answered the old man. "I'm Dickie Coy, the child star. Mr. McQuonk asked me to wait. I'm still waiting!"

Doris Finch With TCA

Doris Finch, who had been cashier at the Elgin, Ottawa, for several years, resigned to join the Trans-Canada Air Lines. Her former colleagues presented her with an overnight bag.

Ruth Lyons Married To Albert Davis

Ruth Lyons, popular cashier of the Capitol, Woodstock, was married last week to Albert Davis of Cornwall, England.



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